

MUSICAL CABINET.

PART VI....DECEMBER, 1841.

BIOGRAPHY.

ARCANGELO CORELLI.

ABRIDGED FROM HOGARTH'S MUSICAL HISTORY.

ARCANGELO CORELLI was born at Fusignano, in the territory of Bologna, in 1653. He is said, by Adami, to have received his first instructions in the rudiments of composition from Matteo Simonelli, of the Pope's chapel; and the general opinion is, that his master on the violin was Giambattista Bassani, of Bologna. Bassani was a learned and able musician, a successful composer, and an excellent performer on the violin. He composed a number of sonatas for that instrument, which are still to be met with; and upon which it is evident that Corelli formed his style. These pieces display a knowledge of the powers of the violin, not to be found in any other music anterior to that of Corelli.

After finishing his studies, Corelli went to Germany, in 1680, where he was treated in a manner worthy of his talents and rising reputation. After two year's residence in that country, he returned to Rome, and resumed his studies with great assiduity. In the year 1683, he published his first *Twelve Sonatas*, or trios, for two violins and a bass; and these were followed by a second series, consisting of the same number, in 1685. These, which consisted of movements adapted for dancing, were called *Balletti da Camera*.

In 1690, he published the third series of his sonatas, or trios; and, in 1694, the last, which, like the second, he called *Balletti da Camera*.

About the year 1700, Corelli was leader of the opera band at Rome. At that time, the opera was in a flourishing state in that city, and gave employment to the talents of two other distinguished musicians, — Pasquini, the composer, and Gaetani, an excellent performer on the lute. Corelli, at this period, and during the rest of his life, enjoyed the favor of Cardinal Ottoboni, a liberal and enlightened patron of poetry and the fine arts. He conducted the musical entertainments given by the cardinal, in his palace, every Monday evening. Here he became acquainted with Handel.

Corelli's *Solos for the Violin*, the best and most popular of all his works, were published at Rome, in 1700, and dedicated to Sophia Charlotta, electress of Brandenburg.

In consequence of the high reputation which Corelli had now acquired, numbers of young musicians resorted to Rome, even from distant countries, to receive his instructions. Lord Edgumbe was among the most distinguished of his scholars.

Besides his sonatas (or trios,) and solos, Corelli composed a number of *Concertos* for the violin, which consisted of a part for a principal performer, with accompaniments for an orchestra.

The concluding part of Corelli's life was melancholy. Younger players began to surpass him in power of execution; and the mortifications he suffered on that account preyed on his sensitive mind, and shortened his days.

Corelli's concertos were not published till within six weeks of his death. They appeared in a very beautiful edition, at Amsterdam. The dedication, to John William, prince-palatine of the Rhine, is dated at Rome, the 3d of December, 1712; and Corelli died on the 18th of January following. He was buried in the Pantheon, where a monument was erected to his memory, by Philip William, count-palatine of the Rhine, under the superintendence of his steady friend and patron, Cardinal Ottoboni. He died in his sixtieth year.

For many years after the death of this great musician, its anniversary was commemorated by a solemn service in the Pantheon, in

which pieces selected from his own works were performed by a numerous orchestra. Sir John Hawkins mentions, that in 1730 an eminent master of his acquaintance was present at the ceremony, who stated that the third and eighth concertos were performed by a band containing many persons who had been pupils of the composer. These compositions, he added, were played in a slow and distinct manner, without embellishments, and just as they are written; whence he concluded, that this was the style in which they had been executed by Corelli himself. This solemnity continued as long as his immediate scholars survived.

Like many other musicians, he was a passionate lover of painting; and lived on terms of intimacy with some of the most eminent artists of the time, particularly Carlo Maratti. He bequeathed his favorite violin, the case of which was painted with emblematical designs, by his friend Carlo Maratti, to the greatest of his disciples, Geminiani.

On Corelli's personal character all writers agree in bestowing the highest praise. His disposition was mild and gentle, and his life exemplary. He appears to have been modest and sensitive, even to a fault; a portion of that firmness and self-possession, which ought to be produced by a consciousness of talent, would have prevented the cloud which settled upon his latter days. The mildness of his temper, however, did not hinder him sometimes, when he felt it necessary, from vindicating the respect due to himself and his art. When he was performing a solo, on one occasion, at Cardinal Ottoboni's, he observed the cardinal and another person engaged in talking; on which he laid down his instrument, and, being asked the reason, replied, that "he feared his music interrupted the conversation."

The character of the violin, as a solo instrument, has been so much changed, and its powers so wonderfully developed, of late years, that Corelli's compositions are almost entirely laid aside by public performers. Saloman and Barthelomon are, we believe, the last great masters who have studied and performed them. Now-a-days, we sometimes hear one of Corelli's trios performed on two violoncellos and a double bass; and the famous ninth solo serves to exhibit the powers of Lindley and Dragonetti on their respective instruments.

Corelli's concertos are still performed now and then at the Concert of Ancient Music, in London. Though they are no longer calculated to show off the bow and fingers of the principal violin-players, yet their effect, as symphonies, for a numerous orchestra, is excellent, and never fails to delight the audience. Their melody is flowing and simple, and of a kind which is independent of the changes of fashion; the harmony is pure and rich, and the disposition of the parts judicious and skilful. The eighth of these concertos, composed for the purpose of being performed on Christmas-eve, has probably had more celebrity than any piece of music that ever was written. It is exquisitely beautiful, and seems destined to bid defiance to the attacks of time. The whole is full of profound religious feeling; and the pastoral sweetness of the movement descriptive of the "shepherds abiding in the fields," has never been surpassed — not even by Handel's movement of the same kind in the *Messiah*. If ever this divine music is thrown aside and forgotten, it will be the most unequivocal sign of the corruption of taste and the decay of music.

The most generally popular among Corelli's works, and that which is still in most frequent use, is his *Solos*. These, to this day, are considered among the best compositions that can be put into the hands of a young performer on the violin, for the purpose of forming both his hand and his taste. They contain, indeed, none of the difficulties of the present day; and will not afford the student the means of producing some of the most beautiful effects which are peculiar to the modern school; such as *singing*, as it may be called, whole passages, upon one string. But they are admirably adapted

for the formation of a full, smooth, and clear tone, a firm and distinct manner of playing, and an intonation delicately correct; qualities which form the essentials of good performance, and which, when once gained, render the acquisition of the modern style comparatively easy. Independently, too, of their value as studies for the instrument, they are full of beauties. The ninth, taken as a whole, is, perhaps, the most perfect: its noble introduction, the elegant *gigha* which follows, and the spirited concluding movement, render it, in the hands of two skilful performers, one of the most agreeable duets, (for the importance of the violoncello part renders it a duet,) that can be imagined. In his jigs, — and the name of jig, in the Italian music of those days, did not convey the trifling and vulgar idea attached to the modern word, — Corelli is peculiarly happy: that in the fifth solo has never been rivalled; and the subject of it, on account of its pre-eminent beauty, is said to be engraved on his tomb.

Corelli regarded it essential to the *ensemble* of a band, that their bows should all move exactly together, all up or all down; so that, at his rehearsals, which constantly preceded every public performance of his concertos, he would immediately stop the band if he discovered one irregular bow.

The best proof of the force and originality of Corelli's genius is, that the appearance of his works forms one of the most remarkable eras in music. All other compositions for the violin, produced either before or during his time, are either totally forgotten, or remembered merely as matters of history; while his simple and natural strains still live, and still are heard with delight.

Corelli formed a school which produced a number of distinguished composers for the violin, and performers on that instrument, during the first part of the last century.

LECTURE.

THE MUSICAL PROFESSION.

Delivered before the Teacher's Class of the Handel & Haydn Society, August 26, 1841, by T. B. HAYWARD.

(Continued.)

I HAVE gone through with this investigation of the external and internal principles of painting, sculpture, and poetry, for the purpose of using them by way of illustration and analogy, in examining the principles of music. Let us now see how the case stands with this art. Music, also, has its external and its internal principles. Its external principles consist in the perception of sounds, their harmonies and dissonances, their various modifications, their combination and succession, and their rhythm; together with the faculty of producing sounds, under all these characters, with the voice and upon instruments. Its internal principles consist in the perception of the relation which these sounds, thus ordered and combined, stand in to all the various passions, feelings, affections and emotions of the soul: nay, more; the relations of these passions, affections, feelings, and emotions to the spiritual cause which warms them into life; to the heavenly origin from which they are given, and to which they ought to aspire.

But how is the man, who devotes himself to music, to study these principles of his art? Where is he to look for the objects of his study, the investigation and scrutiny of which shall give him the power of

"Untwisting all the chains that tie
The hidden soul of harmony?"

The internal principles, it is true, particularly the higher grade of them, lie chiefly, nay, almost entirely, within himself; and he will be more or less successful in the perception of them, and in the manifestation of them with power and truth in composition, according as his maker has given him an internal organization, a combination of mental faculties, adapted to this purpose. Still, whatever internal powers and perceptions he may be gifted with, he will be unable to give them form, to present them in a dress adequate and appropriate to their inward character, unless he has first studied the external principles of his art to that degree that their powers and resources are so familiarly his mental machinery, as to be obedient in his mind, in their fullest extent, to his internal perceptions and capacities. This

is equally true of all the other arts. A man may have that internal organization, which, acting through the proper forms of an art, would actually confer and constitute genius in that art; and yet this genius would be wholly inoperative, except in proportion as he has made himself familiar with the external principles of his art, so as to have them fully at command.

The external principles of his art, therefore, are, to the musical student, as to all aspirants to art, the subject of study, of paramount importance. He must make himself most thoroughly and intimately acquainted with the properties of musical sounds, in all their various forms of melody, harmony, and rhythm; combination, modulation, and expression; till they flow spontaneously, fluently, unhesitatingly and uninterruptedly in and through his thoughts, nay, his very fingers; as the purling stream flows through the landscape, or as the fanning breeze floats over it.

An anecdote is related of a gentleman who went to reside in a foreign country, and of course found it necessary to learn its language. His own account of the matter was, that he found it comparatively easy to learn to read and to write the language; and at length to learn to speak it, by first thinking in his native tongue, and then translating into his new language. But it was long before he became so familiar with the language as to think in it: and still longer was it, before he was able to dream in it. So it is with the musician: he must not only think, he must dream, in music. Melody and harmony must constitute the world in which he lives and breathes; and from which his feelings and his thoughts flow forth in musical forms, as spontaneously, involuntarily, and readily as speech flows from thought, or as action follows will.

But where is he to find the proper subjects of his art, which are to serve as the basis of his study? Does nature furnish them, as we have seen she does to the student of the other fine arts? Is he to go forth into the groves, and learn the charms of melody and the depths of harmony from the throats of the feathered songsters of the wood? from the roar of the thunder of heaven, the cataracts and oceans of earth? from the purling brooks and the whispering groves? Delightful as is their music, and numerous and valuable as may be the hints it might afford to the ripened professor or the musical philosopher, it furnishes little or nothing for the student of the art. In painting, sculpture and poetry, we have seen that the study and observation of nature were the primary source from which the student was to draw the principles of his art; and that the study of preceding artists, though of great value, and absolutely necessary to the accomplished artist, was only of secondary importance: since the latter, of themselves, could only make the imitator; whereas the former alone could make the true artist. In music, on the contrary, nature presents nothing to the student; and the only field from which he can learn the principles of his art, can store his mind with all kinds of musical ideas and images, can perfect himself in all the powers of melody and all the combinations and depths of harmony, consists of the master-pieces of art which have been created by the great masters of former periods, which have stood the test of time and have become classical, and which now remain as monuments of the genius of their composers.

This, then, is the field of labor for the musical student, — the world of sound, the world of music. We have comparatively so little of it in this country, that we are scarce conscious that it constitutes a world by itself. He must range through the whole course of musical lore, — from Palestina, who laid the foundation for the present church style, about 300 years ago, in the solid depths of harmony, — and from Alessandro and Domenico Scarlatti, father and son, who flourished, the one 160, and the other 130 years ago, and whose compositions for the harpsichord continue to be the admiration of the greatest masters of modern times, — down through the Bachs, Handel, Haydn, Gluck, Piccini, Clementi, Mozart, — but why should I attempt to name them? All that I could do, would be only to point to those who stand as beacon lights in the boundless prospect; who rise, "as humerosque," head and shoulders, above the countless multitude, whose names we see by hundreds in all our music books.

I had intended to lay before you something like what might be regarded as a course of studies suitable for the education of a professor of music. But I find that if I were to trace it out in those details which would be necessary to render it intelligible, neither the time allowed me for this lecture, nor your patience, would suffice for the enumeration. Hummel, in his *Piano Forte School*, lays down a course for that instrument alone, in which the names and titles occupy nearly two large quarto pages; wherein he mentions between twenty and thirty different authors, and some fifty to sixty different works. And this constitutes only the course which it is proper for every young

lady to go through. Albrechtsberger, in his treatise on composition, occupies nearly forty closely printed octavo pages, chiefly in giving the names of those that are regarded as standard authors, and who have written in the various styles, and for the different instruments. The enumeration of their works, and of the volumes they have written, would of itself require volumes.

I do not mean to say that the musical student must go through all this: but out of this mass a course must be selected, which will introduce him to the conception of the whole: a course which shall not only give him a style, but which shall enable him to enter into the spirit and character of all styles, and the conceptions and intentions of all authors: a course which shall enable him to think and feel in music. To effect this, he must not only go through a regular course on some keyed instrument, or an instrument capable of giving the harmonies of music, such as the piano forte and the organ; but he must study and practice a thorough course on both these instruments. And not only so, he must become acquainted with the particular character, compass, and capabilities of every instrument. It is not necessary, indeed, that he should study each instrument to the extent of making himself proficient as a performer on all; but so far, at least, as to know and to feel, not only what each instrument by itself, but what any two or more, nay, what all of them, combined, are capable of expressing. He must also study the various treatises that have been written on the theory and science of music: on harmony or thorough-base; on composition and counterpoint; on the fugue, &c. The foundation of his musical education must be laid broad and deep in the science and practice of the art, as we would lay that of an engineer in the mathematics, in philosophical mechanics, and in the practical application of them, and the use of instruments. Such an education can only be accomplished by years of devoted study and laborious application, and under the direction of one who is already a master of the art, and who is capable of laying the subject before the student in their progressive order, and of guiding him through the labyrinth till he can see and feel his way.

(To be continued.)

MISCELLANEOUS.

FROM THE MUSICAL WORLD.

THE CRITIC AND HIS OBLIGATIONS.

THE public are unjust towards artists in two ways,—infatuation and prejudice. If a person will adopt an extraordinary manner, or a fantastic mode of attire, will roll his eyes and throw himself into frightful attitudes, and especially if he can contrive, on certain occasions, to make himself appear a personification of melancholy abstraction, he is at once raised to the pinnacle of literary supremacy, and looked on as the existing type of the *beau ideal*. The public belongs to him, and he thenceforward governs it as its lord and master, until another comes forward, with his hair still better dressed, and his demeanor more melancholy and interesting, and his predecessor is forced to abdicate. But the seat of empire is never for a moment vacant; a great artist is sure to find a greater will succeed him. When a mere mortal is raised to such an elevation, when he hears, as it were, the music of the spheres, can it be supposed that he should busy himself with what is passing below him? What becomes of criticism before an infatuation of this kind? Criticism is regarded as wholly superfluous, and the man who should coldly subject a popular favorite, or any of his productions, to analytical enquiry, would at once provoke a multitude of enthusiasts, and find he had touched upon a hornet's nest.

It must, however, be confessed that there appears little danger of going to vexatious extremes. The critic usually adopts an excellent policy, and shuns all asperity with the nicest care. He soon rises to the most elevated diapason of admiration. He gives truth and substance to the fable of Echo and Narcissus; and the follies of the public find in him an echo which resounds farther than ever echo did before; and the stifled sighs or louder applause of the concert-room are heard from one end of Europe to the other. It is thus that the bad taste of the artist produces that of the public, and this again the bad taste of the critics; and such is the pernicious circle in which the musical world, like all other worlds, performs its evolutions.

To the theory of infatuation it would be easy to oppose that of prejudice. If you are not deeply impressed with the idea that those

attending public performances of music, compose, for the most part, an audience whose taste, already surfeited, is in constant search after something factitious and exciting. If you treat the art as an art, you will have ninety-nine out of a hundred against you.

This double result follows from prejudice and infatuation: that men of fashion despise criticism as dry and worthless, while the victims of popular opinion hate it, because they find it equally unjust, ignorant and arrogant.

Does it not require, then, great genius and courage to raise criticism to its proper position? Yes, more than that is required,—a little conscience is necessary; and, if it can be found, a little science.

Criticism has long renounced the first of its rights and duties—that of speaking the truth to every one, great and small. For the first, it has adopted a formulary of admiration; and, for the latter, one that may be styled negative. Conscientiously to analyze a work, now-a-days, to ascertain and point out the good and bad points, (and both are to be found in the finest works,) would be considered as a sort of sacrilege.

But let not the genuine critic be alarmed by these difficulties. His is a high destination, and he must rise superior to the obstacles that lie in his path. The true vocation of a critic is not yet understood or allowed by the public in general.

The press is an engine by which large numbers are at once addressed and acted on; but its object ought not to be to flatter the prejudices and favor the inclinations of the multitude. It ought to be the organ of a select world; for in everything it is the few who give the impulse to the many. The press (and we speak here of it as connected with the fine arts) is called to exercise a moral influence on those who are continually arising to people this land of imagination and beauty. In a moral point of view, it forms the only tie which can bind all to a common centre; it alone can offer to the world of artists the foundation of a vast assemblage of principles.

HINTS ON THE EDUCATION OF AN ARTIST.

A PARENT who destines a child to the study and cultivation of the fine arts, should endeavor, from his earliest years, to invigorate and strengthen mind and body as far as possible, develop the powers and faculties of both to the utmost extent, and give him a high feeling for his noble vocation. For a weakly, delicately-nurtured, spoiled child is as little likely to turn out a great artist, as a happy man. Without vigor and flexibility of body, there is usually little elasticity of mind, or true and lasting energy of spirit; without an habitual willingness and ability to resist the allurements and deny the low gratifications of this earthly state of being, he cannot attain the repose and serenity of spirit necessary to the full exertion of his nobler powers. He should be early taught that man is, through the path of virtue and self-denial, ennobled, and gradually fitted for a higher state of existence.

He will then begin to feel and acknowledge the relation in which he stands to his art, and his obligations to give up whatever may unfit him for its pursuit. He will diligently avoid whatever is low and debasing, and cultivate those pure high feelings, which, while they ennoble his own soul, cannot fail to appear in and richly adorn his productions.

Nothing is more calculated to strew the path of human life with fair flowers, or to open in the soul a spring of enjoyment for all that is lovely in nature, than such a study of the fine arts. It leads the way to noble friendships, and the cherishing of pure affections. It seems to open a new world of beauty around us, and tends to exalt the soul to the only inexhaustible fount of all that is great or glorious; while it bids all who are truly nurtured under its wing, to despise the vanity, folly and luxury by which so many are led captive; are bound in chains which they are never able to break, and consume their life without any enjoyment of this, or hope of a better world. If any young student feels that ambition, love, worldly applause, riches, or any other objects of sense, be they of more or less value in the eye of the world;—if he feel, that any such vanities are dearer to him than his art, let him know that he is unfit for, and incapable of excelling in it. It has been said that "art is a jealous god;" but without elevating it into a divinity, it must be affirmed, that it requires a self-denial and consecration of spirit not commonly found among young artists. This is what music wants and requires in those who cultivate it, to raise it to its proper elevation in the eyes of good men,—[*Ibid.*]

THE MUSICAL CABINET.

BOSTON, DECEMBER 1, 1841.

THE CONCERTS.

THE concert season has commenced in Boston, in good earnest ; and though we stated in our prospectus, that we should not occupy our pages with descriptions of local performances, yet the distinguished talents of the artists who have been giving concerts here, and the fact that they have done the same thing in the other large cities, render it improper that we should let them pass without notice. We noticed Mr. Herwig's first concert, in our last number. He has since given three more in this city, one at Providence, and one at Salem. We have also been visited by Mr. Nagel, Mrs. Sutton, and Miss Sloman.

MR. HERWIG'S CONCERTS.

Mr. Herwig gave his second concert, on Saturday evening, October 23, at the Masonic Temple. The bill consisted of three of the pieces performed at his first concert, viz., *La Tremolo*, — *Fantasia*, American Air, — and *Grand Variations à la Paganini*. In addition to these he performed two new pieces, viz.; an *Adagio Sentimentale*, by Panofka, — and the Air "*Nel cor piu non mi sento*," with variations, exhibiting many of the highest beauties, as well as the greatest difficulties of the instrument. The artist fully sustained the estimation which had been formed of his talents, by those who heard him at his first performance.

We were never so sensible of the unfavorable character of the Masonic Temple for music, as on this occasion. The first stroke of Mr. Herwig's bow showed us that the instrument was suffocated, and had lost much of its power, fulness, and sweetness. We heard this remarked by many others, who had attended the first concert at the Melodeon. The Temple was filled to overflowing ; and the audience was highly delighted.

Mr. Herwig gave his third concert at the Melodeon, on Thursday evening, October 28, to a large and most respectable audience. He repeated four of the pieces performed at the two previous concerts, with the addition of *Reminiscences from Rossini's Opera of LA DONNA DEL LAGO*. Though the pieces repeated were the best that he had before performed, and were not done this evening in a style inferior to his former performance of them, yet this new piece was the star of the evening, — a most exquisite piece, and finely performed. Our expectations were fully realized, in the complete restoration of the tone and power of his instrument this evening, at the ample hall of the Melodeon. Mr. Herwig has made a highly favorable impression upon our Boston amateurs, which was unequivocally expressed on this occasion. Bouquets of flowers were sent up to the stage and placed on the pianos by persons in the audience, at the commencement of the evening ; and during the concert, a wreath of flowers and a chaplet of leaves were thrown upon the stage, after one of his most successful and most pleasing performances. We never saw a Boston audience appear so highly pleased. Mr. Herwig has every reason to be satisfied with his reception here.

He gave his fourth and farewell concert at the Melodeon, November 23, to a very large audience. He was received with enthusiasm ; and wreaths and chaplets were showered upon him in profusion.

MR. NAGEL'S CONCERTS.

On Saturday evening, November 6, Mr. Nagel, who announces himself as "first violinist to the King of Sweden, and pupil of Paganini," assisted by Mrs. Sutton, the vocalist, gave a concert at the Tremont Theatre, to a full house. Mr. Nagel played three pieces, viz., CONCERTO FOR THE VIOLIN, by Kalliwooda ; GRAND VARIATIONS à la Paganini, on an Italian air ; and LA MANCANZA DELLA

CORDE, burlesque musicale : the whole with full orchestra accompaniments. He has one great advantage in his uncommonly fine instrument ; which, for richness, mellowness and sweetness of tone, is superior to any that we have ever heard in this country. Much of Mr. Nagel's performance exhibited a very masterly and finished style of playing, and drew loud bursts of applause from his audience. His intonation is accurate : his tones sweet, smooth and beautiful, but lacking in breadth and fire : his themes are given in a very finished manner : his harmonics and flageolet passages are exceedingly beautiful, rich and sweet, though the notes are not articulated with entire distinctness : his bowing is full of effect ; and is highly graceful, though savoring too much of exhibition : and his pizzicatos are exceedingly well executed. His variations in the last piece, first on three strings, then on two, and at last on one ; and his successively cutting off the strings of his instrument in rhythmical movement with the orchestra, looked too much like trick, and produced no decided effect with the audience. He played no *Adagio*, except his last variation on one string ; which was not, and could not be expected to be, effective. His pieces contained little that was sentimental ; nothing of the *elegiac* or impassioned character, or exhibiting depth of feeling and expression ; and no singing passages, as they are called. We mention these, as things which he did not do ; but which we hope to hear him do, at a future concert.

Mrs. Sutton sang four Italian songs. She exhibited a good deal of execution : but her voice is not of the first quality ; and her style is too showy to be effective, or to move the feelings.

Mr. Nagel gave his second concert, at the Melodeon, on Thursday evening, November 11, assisted by Mrs. Sutton as before. We have no remarks to make respecting his performance, in addition to our notice of his first concert. The pieces which he played were of the same character as before. The house was not well filled. We ought in justice to say that Mrs. Sutton sung better than at the former concert, particularly in the Song from the opera of *Ipermestra*.

On the evening of Tuesday, November 16, Mr. Nagel gave his third and farewell concert, at the Melodeon ; assisted again by Mrs. Sutton, and also by Mr. Greateorex. The style of the pieces played by Mr. Nagel was much the same as before ; but his performance of them was decidedly superior to that of his previous concerts. It is to be regretted that he has not given us more pieces of a sentimental and a strictly classical character. The house was pretty well filled, at this concert.

MISS SLOMAN'S CONCERTS.

Miss Jane Sloman, a pianist, gave a concert at the Melodeon, on the same evening as Mr. Nagel's first, Nov. 6. She had a large audience : indeed, we were surprised to find two houses so well filled on the same evening. We heard only the last piece of her performance, a "CONCERTO, GRAND FANTASIA WITH BRILLIANT VARIATIONS on the march in *Rossini's Opera of Otello*, with orchestral accompaniments, by Herz." She exhibited great skill, execution and mastery of the instrument ; to a surprising degree, indeed, for a person so young as she is said to be.

Miss Sloman gave a second concert at the Melodeon, on Tuesday evening, November 9 ; which we were unable to attend.

On Saturday evening, November 13, Miss Sloman gave a third concert, at the Melodeon, to a well filled and discriminating house. She made a decided and highly favorable impression at her first concert ; and that impression has not only been sustained, but much enhanced, by her successive performances. She has not the physical strength of a man, and therefore may be excelled in this point of view. But for fire, grace, sentiment, expression, and pathos, she certainly holds a high rank among the pianists who have visited this country.

She also sang at this concert, and in a style which showed her accomplished in this branch of the art.

Andante
Grazioso.

ped. *

sf

sf *p*

cres. *f* *dim.* *p*

musical score for a piano piece, likely a waltz, in D major (two sharps). The score consists of seven systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment. The third system features a melodic line with various ornaments (marked with 'x') and a bass staff with a simple accompaniment. The fourth system shows a melodic line with a crescendo (cres.) and decrescendo (dim.) marking, followed by a piano (p) dynamic. The fifth system continues the melody and accompaniment. The sixth system features a melodic line with a crescendo (cres.) and decrescendo (dim.) marking, followed by a piano (p) dynamic. The seventh system shows a melodic line with a piano (pp) dynamic and a bass staff with a simple accompaniment. The score ends with a double bar line.

WALTZ.

KALLIWODA.

musical score for a waltz in 3/4 time, in D major (two sharps). The score consists of two systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment. The score ends with a double bar line.

First system: Treble and bass staves. Treble staff has notes with slurs and accents. Bass staff has chords and single notes. Dynamics: *f*, *Fine.*, *p*.

Second system: Treble staff has notes with slurs and accents. Bass staff has chords and single notes. Dynamics: *f*.

Third system: Treble staff has notes with slurs and accents. Bass staff has chords and single notes. Dynamics: *p*.

Fourth system: Treble staff has notes with slurs and accents. Bass staff has chords and single notes. Ends with *D.C.*

GALOPPE.

STRAUSS.

First system: Treble and bass staves. Treble staff has notes with slurs and accents. Bass staff has chords and single notes. Dynamics: *p*, *f*.

Second system: Treble and bass staves. Treble staff has notes with slurs and accents. Bass staff has chords and single notes. Dynamics: *f*.

Third system: Treble and bass staves. Treble staff has notes with slurs and accents. Bass staff has chords and single notes. Dynamics: *f*. Ends with *Fine.* and *V.S.*

p *p* *D. C.*

SOLO FOR THE ORGAN.

BISHOP.

Larghetto Cantabile. *Gt. Diap's.*

Swell 3 Diap's. *Choir Bass, Dulciana.* *Gt. Diap's.*

Swell. *Choir.*

Gt. Diap's. *Swell.* *Choir Bass.* *Fine.*

DR. NARES.

1st Soprano.

2d Soprano.

Larghetto.

Ev'n by rul-ing him -

Wherewithal shall a young man cleanse his way?

- - - self af - ter God's - - - word,

Wherewith - al shall a young man cleanse his

Ev'n by rul - ing him - - self af - ter God's word; Wherewith -

way?

Wherewith - al - - -

- - al shall a young man cleanse his way? Ev'n by rul - - - ing him -

- - - shall a young man cleanse his way? Ev'n by rul - ing him -

p

- self, by rul - ing him - self, Ev'n by rul - - - - ing him - self af - ter

- self, by rul - ing him - self, Ev'n by rul - ing him - self af - ter

fz

God's word, Ev'n by rul - - - - ing him - self af - ter God's word.

God's word, Ev'n by rul - ing him - self af - ter God's word.

SOLO, 1st Soprano.

Poco Allegretto.

3/4

3/4

Make me to go in the path of thy com-mand-ments, for there-in is

my de - - - sire, there-in is my - - - de - sire.

Make me to go in the path of thy com-mand-ments, for there-in is

my de - - - sire, there-in is my de - - - sire. Make me to

go in the path of thy com-mandments, for there-in is my . . de - - sire,

there - in is my - - de - sire.

So shall I al - way keep thy law, yea ev'n for ev - er and

So shall I al - way keep thy law, yea ev'n for ev - er and

Large.

ev - - - er, for ev - - - - - er, yea ev'n for ev - er, for

ev - - - er, So shall I al - way keep thy law, yea ev'n for ev - er, for

ev - - - - - er, yea ev'n for ev - - er and ev - - - er.

ev - - - - - er, yea ev'n for ev - - er and ev - - - er.

1st & 3rd VERSES.

Andantino.

1. Thy voice is sweet, is sad, is clear; And yet, methinks, it should flow un-seen; Like
 3. Cease, cease a - while: thy ho - ly strain Should be a - mongst the si-lence born; Thy

hid - den riv - ers, that we hear, Sing-ing amongst the forests green, Singing amongst the forests green.
 heart may then un - fold its pain, Lean-ing up-on its bri-dal thorn, Leaning upon its bri-dal thorn.

2d VERSE.

De - lay, de-lay! till down-y eve In-to her twilight woods hath flown: Too

soon, mu - si - cian, dost thou grieve; Love bloometh best (like thought) alone, Love bloometh best (like

4th VERSE.

thought) a - lone. The in-sect noise, the hu-man fol-ly, Dis -

[24]

- turb thy grave thoughts with their din; Then cease a - while, bird mel - an - choly, And when the fond night
hears, be - gin! And when the fond night hears, be - gin!

cres. *pp* *p*

8 *8* *ped.* *

SONG.—'The gentle smiles of her I love.'

CHERUBINI.

1. Sweet are the banks, when spring per - fumes The
2. Ro - ses! blush - ing in your beds, That

Allegretto. *f* *pp*

ver - dant plains and laugh - ing flow'rs; Fragrant the vio - let,
with your o - dors scent the air; Ye li - - lies chaste! with

as it blooms; And sweet the blos - soms, af - ter - - - showers.
sil - ver heads, As my Lou - - i - sa's bo - som, - - - fair, -

Sweet is the soft, the sun - ny breeze, That fans the gold - en
No more I court your balm - y sweets, For I, and I a -

o - range grove: But oh! how sweet - er far than these, - - } The
- lone, can prove, How sweet - er, when each oth - er meets, - - }

gen - tle smiles of her I love! The gen - tle smiles of her I

love, The gen - tle smiles of her I love, Of her I love.

2. Ye

GERMAN FOUR VOICED SONG.

Poco adagio. dolce.

1st Tenore.

1. The night, with deep'n-ing sha-dows steal-ing, Its man-tle
2. But ah! the love-ly night re-turn-ing, Brings no for-

2d Tenore.

1. The night, with deep'n-ing sha-dows steal-ing, Its man-tle
2. But ah! the love-ly night re-turn-ing, Brings no for-

1st Basso.

1. The night, with deep'n-ing sha-dows steal-ing, Its man-tle
2. But ah! the love-ly night re-turn-ing, Brings no for-

2d Basso.

1. The night, with deep'n-ing sha-dows steal-ing, Its man-tle
2. But ah! the love-ly night re-turn-ing, Brings no for-

o'er the land-scape throws; As if to shade each hu-man feel-ing, And
get-ful-ness to me: I lie and watch, in cease-less mourn-ing, To

o'er the land-scape throws; As if to shade each hu-man feel-ing, And
get-ful-ness to me: I lie, I lie and watch, in cease-less mourn-ing, To

o'er the land-scape throws; As if, as if to shade each hu-man feel-ing, And
get-ful-ness to me: I lie, I lie and watch, in cease-less mourn-ing, To

o'er the land-scape throws; As if to shade each hu-man feel-ing, And
get-ful-ness to me: I lie and watch, in cease-less mourn-ing, To

wrap all na-ture in re-pose, And wrap all na-ture in re-pose.
him who's tost up-on the sea, To him who's tost up-on the sea.

wrap all na-ture in re-pose, And wrap all na-ture in re-pose.
him who's tost up-on the sea, To him who's tost up-on the sea.

wrap him all na-ture in re-pose, All na-ture in re-pose.
who's tost up-on the sea, Who's tost up-on the sea.

wrap him all na-ture in re-pose, All na-ture in re-pose.
who's tost up-on the sea, Who's tost up-on the sea.